

Ac 2640



# TROIS MORCEAUX

*pour le Piano*

PAR  
**ANTOINE ARENSKY.**

OP. 19.

- N<sup>o</sup> 1. *Etude*.....(F<sup>l</sup>-moll)  
„ 2. *Prélude*.....(E-moll)  
„ 3. *Mazurka*.....(As-dur)

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**Moscou chez P. Jurgenson.**

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald

Imprimerie de musique P. Jurgenson à Moscou.

Государственная  
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9999-62

## ETUDE.

A. ARENSKY, Op. 19. № 1.

Allegro molto.

PIANO.

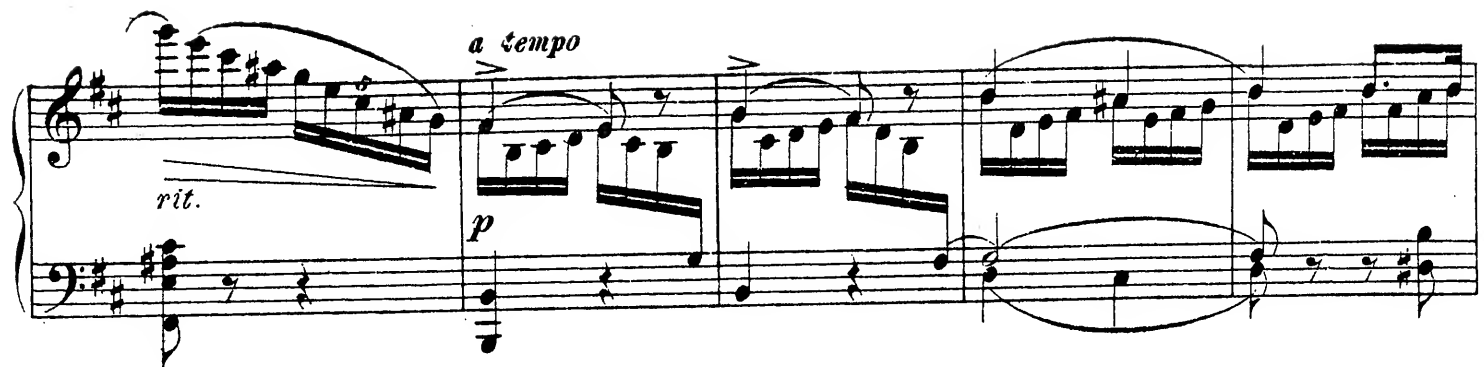
*p*

*sempre legato.*

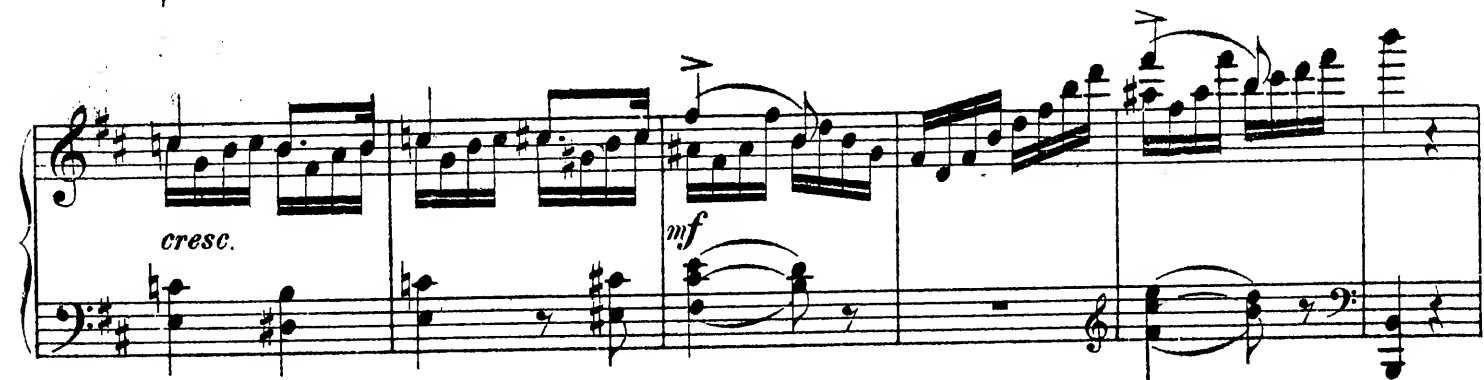
*f*

*pp*

*mf*



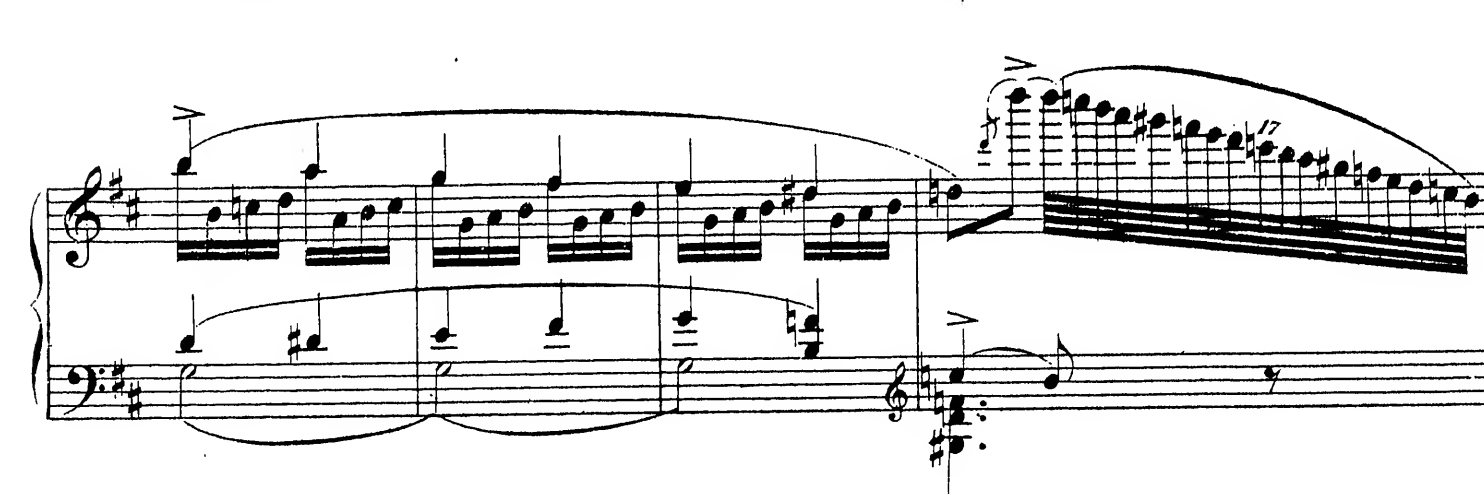
First system of musical notation. The treble staff begins with a melodic line marked *rit.* (ritardando) and *a tempo*. The bass staff has a low, sustained accompaniment. A piano (*p*) dynamic marking is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic line, marked *cresc.* (crescendo). The bass staff has a low, sustained accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.



Third system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment.



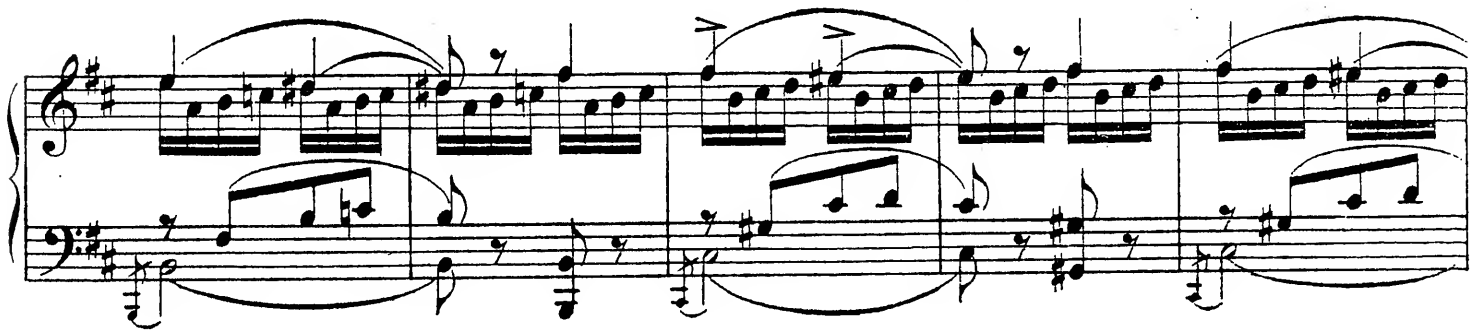
Fourth system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.



Fifth system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.



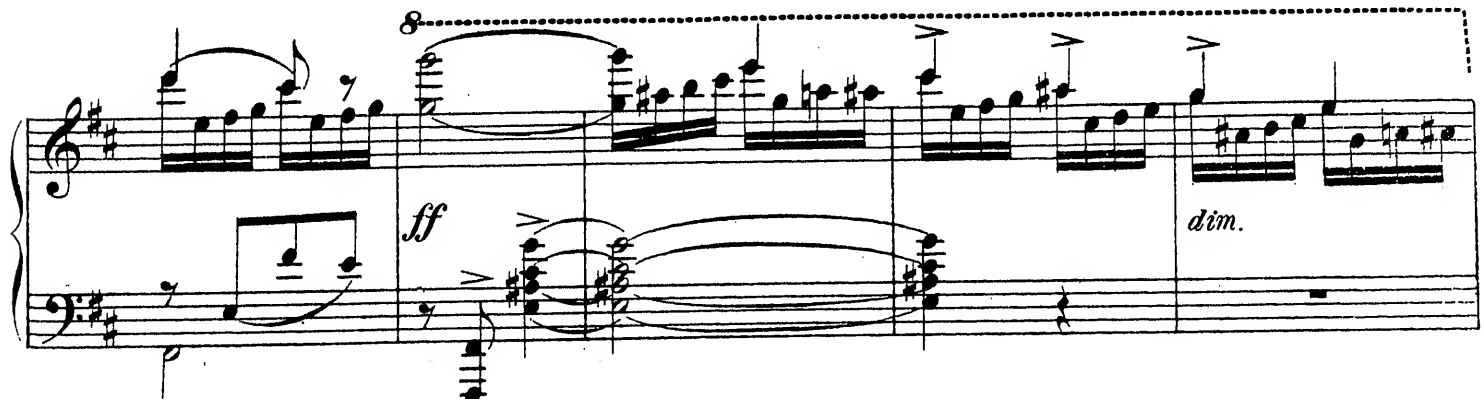
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a supporting line with chords and single notes. A *cresc.* marking is present above the bass staff in the third measure.



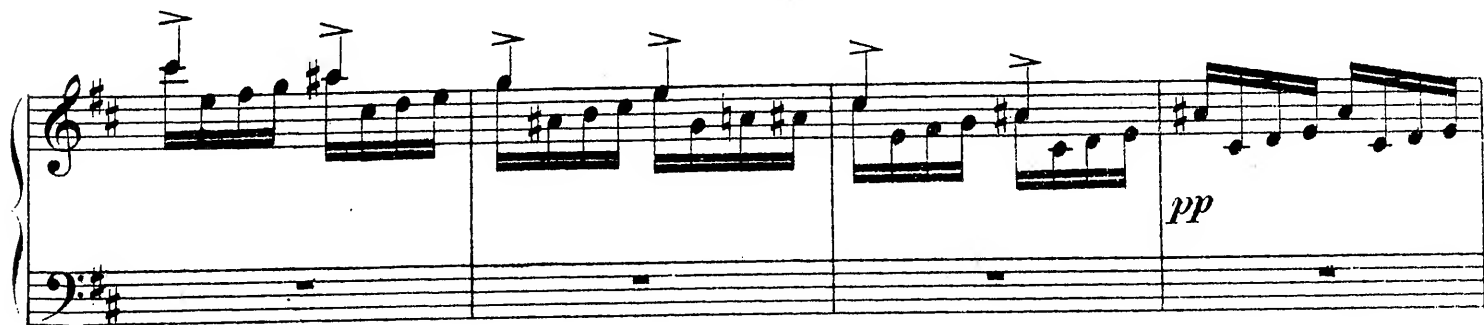
Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active line with eighth notes and chords. A *cresc.* marking is present above the bass staff in the third measure.



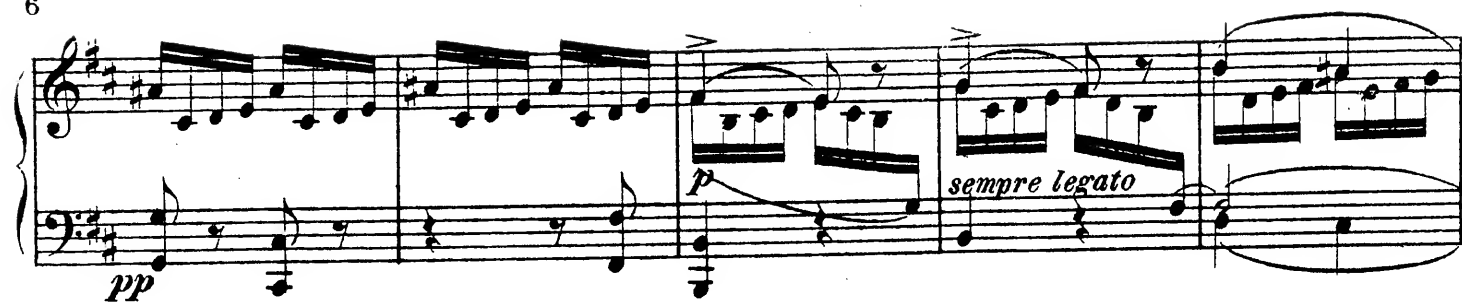
Third system of musical notation. The treble staff continues the melodic line. The bass staff features a more active line with eighth notes and chords. A *f* marking is present above the bass staff in the second measure, and a *cresc.* marking is present above the bass staff in the third measure.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active line with eighth notes and chords. A *ff* marking is present above the bass staff in the second measure, and a *dim.* marking is present above the bass staff in the fourth measure.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active line with eighth notes and chords. A *pp* marking is present above the bass staff in the fourth measure.



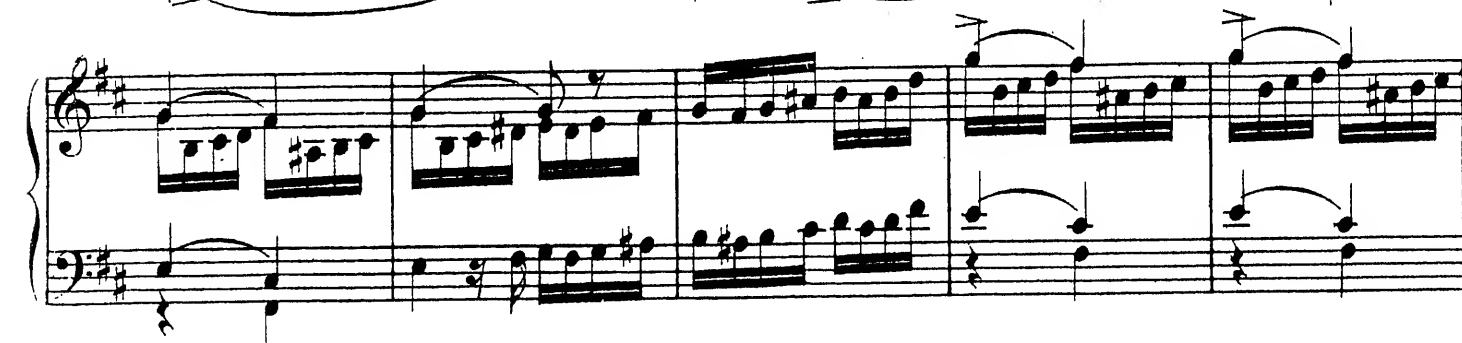
First system of musical notation. The treble clef staff contains a series of eighth-note chords, while the bass clef staff has a sparse accompaniment. The first measure in the bass staff is marked *pp*. The system concludes with a phrase in the treble staff marked *p* and *sempre legato*, featuring a long slur over several measures.



Second system of musical notation. The treble clef staff continues with eighth-note chords, and the bass clef staff provides a steady accompaniment with eighth notes.



Third system of musical notation. The treble clef staff features a more complex texture with overlapping eighth-note patterns. The bass clef staff has a measure marked *f* followed by a phrase marked *p*.



Fourth system of musical notation. The treble clef staff continues with eighth-note chords, and the bass clef staff has a steady accompaniment with eighth notes.



Fifth system of musical notation. The treble clef staff features a long, sweeping melodic line marked *f* that spans across the system. The bass clef staff has a steady accompaniment with eighth notes. The system concludes with a phrase marked *p*.



Sixth system of musical notation. The treble clef staff continues with eighth-note chords, and the bass clef staff has a steady accompaniment with eighth notes. The system concludes with a phrase marked *cresc.*



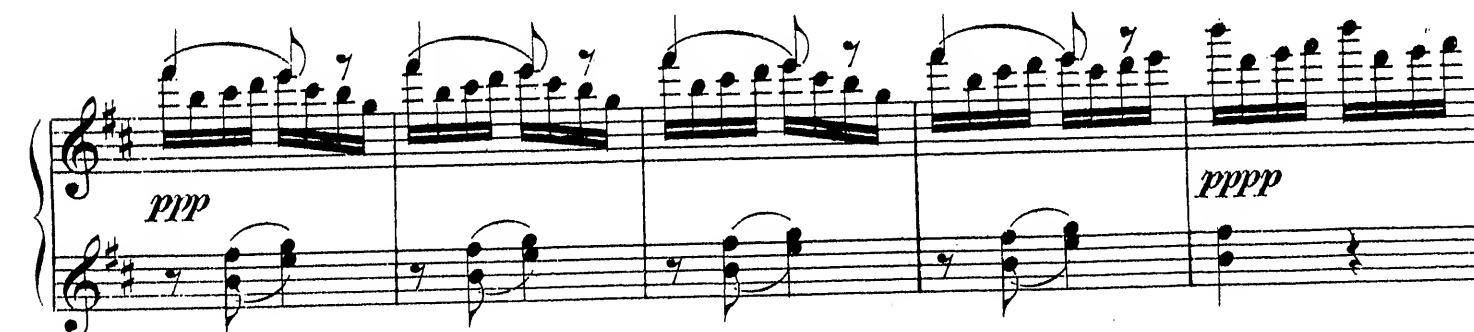
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a fermata. The bass staff contains a supporting line with a fermata. Dynamics include *p* and *pp*.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a fermata. The bass staff contains a supporting line with a fermata. Dynamics include *pp* and *p*.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a fermata. The bass staff contains a supporting line with a fermata. Dynamics include *pp*.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a fermata. The bass staff contains a supporting line with a fermata. Dynamics include *ppp* and *pppp*.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a fermata. The bass staff contains a supporting line with a fermata. Dynamics include *pppp* and *rit.*

№	№	
12082* <i>Артемьев, Н.</i> Для меня ты все. <i>Цыганская пьеса</i> . 30	12556. <i>Lebeau, A.</i> Op. 102. La patrouille . . . . . 30	
8207. <i>Beethoven, L. van.</i> Sehnsuchts-Walzer. Weber, C. M. . 15	10973. " " 107. Au printemps . . . . . 20	
	11761. " " 115. Tonailla. Sérénade espagnole. . 35	
12848. <i>Bendel, F.</i> Op. 118. № 3. Songe d'enfant . . . . . 30	9743. <i>Lebeau, Fr.</i> " 21. La cloche du matin . . . . . 30	
9233* <i>Bernard, A.</i> Op. 14. Marche Zouave . . . . . 30	7599. <i>Lee, M.</i> Op. 7. L'électricité. Etude de salon . 40	
12822* " " " facilitée . . . . . 30	8933. <i>Léfébure-Wely, A.</i> Op. 54. Les cloches du monastère . 30	
12901* " " " Послѣднее свиданіе. <i>Романсы Капри</i> . 30		Facilitée . . . . . 30
11718* <i>Богучаев, Ф.</i> Соловей. Фантазія . . . . . 40	11963. <i>Leybach, J.</i> Op. 118. Zampa. Fantaisie . . . . . 45	
12126. <i>Bohm, C.</i> Op. 106. Les marionnettes. Pièce caractéristique 20	11885. " " Op. 182. Ay chiquita. Fantaisie brillante 40	
12120. " " 118. Polka des hussards . . . . . 30	8263. <i>Aszt, F.</i> Op. 13. Lucia. Fantaisie dramatique . 50	
11934. " " 120. № 2. Morceau caractéristique . . . . . 20	11669. " " Valses caprices № 2 . . . . . 45	
12486. " " 191. Pluie de perles . . . . . 20	7502. " " Racoczy Marsch . . . . . 35	
12568. " " 198. Musette . . . . . 20	7256. " " Galop de Bulhakoff, transcrit . . . . . 30	
12411. " " 212. Le papillon. Mazurka . . . . . 30	11950. <i>Loeschhorn, A.</i> Op. 109. № 4. Le repos. Morceau élégant. 25	
12591. " " 260. Scène de ballet . . . . . 30	12657* <i>Львова, Н.</i> Нищій. <i>Романсы Дорфельда</i> . 30	
12592. " " 261. Au rouet . . . . . 30	12662* " " Когда весны дыханіемъ. <i>Романсы Бюхнера</i> . 30	
12642. " " 264. Marion, Valse de salon . . . . . 30	12682* " " Дѣл русскія нѣсни . . . . . 20	
12832. " " 283. Маршъ на 1883 годъ . . . . . 20	12798* " " Грусть, тоска меня томила. <i>Романсы Дарвина</i> . 30	
3727. <i>Brisson, F.</i> Op. 109. Souvenir d'Espagne . . . . . 30	12837* " " Нѣтъ, не тебя такъ нѣлю и люблю. <i>Ром.</i> . 30	
8186. <i>Burgmüller, Fr.</i> Op. 82. № 2. Rondino-Valse . . . 30		A. Контскаго . . . . . 30
11644. <i>Conans à vingt ans.</i> Mélodie . . . . . 15	13212* " " Камень тяжелый. <i>Романсы Даргомыжскаго</i> . 30	
12673. <i>Croisez, A.</i> Op. 58. L'hirondelle et le prisonnier . 30	13257* " " Шенотъ цвѣтѣвъ. <i>Романсы Данилевской</i> . 30	
10374* <i>Даргомыжскій, А.</i> Ты и въ. <i>Романсы</i> . . . . . 20	7713. <i>Mayer, Ch.</i> Op. 221. L'étoile. Polka élégante . . 25	
11118. <i>Dorn, E.</i> Op. 42. Chant guerrier des troupes en marche 30	11205. <i>Maylath, H.</i> Op. 56. № 8. Regatta veneziana . . 30	
9642. <i>Egghard, J.</i> Op. 132. Féodora. Valse brillante . . 30	11668. <i>Morley.</i> Musette, mélodie de Maria Stuart . . . 30	
10773. " " Op. 144. № 2. Nocturne mignon . . . . . 25	12670* <i>Hens.</i> Op. 127. Цѣрная любовь, работъ . . . . . 25	
9687. " " 164. C'est ton image. Mélodie . . . . . 30	12671. <i>Nesvadba.</i> Op. 17. Loreley. Transcription . . . . 25	
11581. " " 196. La plus belle. Impromptu-Mazurka . 45	9539. <i>Oesten, Th.</i> Op. 9. № 10. Pluie de perles . . . . . 25	
9988. " " 232. Petit ange. Réverie-Nocturne . . . . . 30	8743. " " 49. № 1. Le ruisseau. Petite fantaisie . 25	
9662. <i>Ganz, W.</i> Op. 14. La voglia. Pièce de salon . . . 30	9504. " " 156. Sérénade . . . . . 20	
11036. " " 27. Vision du passé. Réverie . . . . . 45	7878. <i>Osborne, G. A.</i> " Com'è gentil' de l'opéra Don-Pasquale 30	
11445. <i>Gliese.</i> Op. 60. № 5. Tarantelle . . . . . 25	7701. " " Quatuor de l'opéra I Puritani . . . . . 30	
11610. <i>Heller, St.</i> Op. 135. № 2. Intermezzo . . . . . 60	8938. " " La Traviata. Fantaisie . . . . . 30	
7072. <i>Hänten, F.</i> Op. 120. Les bords du Rhin . . . . . 40	11294* <i>Pasca.</i> La marguerite. Valse . . . . . 30	
9722. <i>Jaell, A.</i> Op. 129. Valse de l'op. Faust . . . . . 45	12646* <i>Павлаковъ, В.</i> Въ майскій вечеръ . . . . . 30	
7675. <i>Idé Ch.</i> Op. 3. Grand trot . . . . . 40	12658* " " Въ пасху . . . . . 40	
9184. " " 11. Chant d'automne . . . . . 30	9744. <i>Peter, H. F.</i> Chant du rossignol. Bluettes . . . 30	
11646. <i>Iensen.</i> Op. 17. № 11. Feu follet. Scherzino . . . 30	11217. <i>Raff, J.</i> Op. 99. Tarantelle . . . . . 35	
9428. <i>Jungmann, A.</i> Op. 182. Chant du berger . . . . . 20	12829* <i>Saint-Clou, J.</i> Connais tu le pays. Rom. del'opéra Mignon 40	
12679. " " 270. Пѣнь почи . . . . . 15	11945. <i>Satter, G.</i> Op. 65. La fileuse . . . . . 45	
12809. " " 354. Итальянская серенада . . . . . 25	10560. <i>Schadek, J.</i> Очждаю коя . . . . . 40	
12881. <i>Kölling, C.</i> Op. 17. Les bohémiennes . . . . . 35	11744. <i>Scholtz.</i> Op. 34. № 4. Le ruisseau. Impromptu . 15	
12273. " " 26. Le festin. Grande marche . . . . . 30	3851. <i>Steke, Ch.</i> Венгерская пѣска . . . . . 40	
12321. " " 165. La belle Hongroise . . . . . 30	7082. <i>Thalberg, L.</i> Op. 44. Andante final de Lucia di . 50	
11782. " " 181. Neckerei . . . . . 35		Lammermoor . . . . . 50
11866. " " 187. La bayarde . . . . . 35	7758. " " Op. 72. Home, sweet home! Air anglais . 45	
9897. " " Marche d'entrée . . . . . 30	12844. <i>Trojelli, A.</i> Vorrei morire. Romance de F. Tosti . 30	
11483. <i>Kuhlau, F.</i> Op. 55. № 4. Sonatine . . . . . 35	7654. <i>Voss, Ch.</i> Op. 150. № 6. Тропка . . . . . 30	
11539. " " 55. " 5. " . . . . . 35	7671. " " 198. Otello. Fantaisie . . . . . 45	
11715. " " 55. " 6. " . . . . . 30	8576. " " 202. Trovatore. Fantaisie . . . . . 70	
7921* <i>Langer, F.</i> Для чего ты, дучъ востока . . . . . 50	10959. <i>Weber, C.</i> Op. 65. Invitation à la dance, facilitée . 30	
10538* " " Сладко пѣлъ душа соловушка . . . . . 50	8579. <i>Willmers, R.</i> Op. 29. № 1. Flieg' Vogel, flieg' . 40	
11709. <i>Lebeau, A.</i> Op. 56. Sérénade de Ch. Gounod . . . 35	7393. " " 67. " 7. Tristesse. Mélodie . . . . . 30	

**St-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.**



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# TROIS MORCEAUX

*pour le Piano*

PAR

## ANTOINE ARENSKY.

OP. 19. 6

- N<sup>o</sup> 1. Étude..... (F<sup>l</sup>-moll)  
„ 2. Prélude..... (E-moll)  
„ 3. Mazurka ..... (As-dur)

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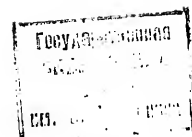
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# PRÉLUDE.



10000-62

A. ARENSKY, Op. 19. № 2.

**Moderato.****PIANO.***mf*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The treble staff features a melodic line with a slur and a fermata. The bass staff has a few notes and rests.
- System 2:** The treble staff continues the melodic line. The bass staff has a few notes and rests. A *crescendo* marking is present in the bass staff.
- System 3:** The treble staff features a melodic line with a slur and a fermata. The bass staff has a few notes and rests. A *f* (forte) marking is present in the bass staff.
- System 4:** The treble staff features a melodic line with a slur and a fermata. The bass staff has a few notes and rests. A *p* (piano) marking is present in the bass staff.
- System 5:** The treble staff features a melodic line with a slur and a fermata. The bass staff has a few notes and rests. A *f* (forte) marking is present in the bass staff.

The notation is written in a standard musical style, with notes and rests clearly indicated. The page number 11349 is printed at the bottom center.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a forte (*ff*) dynamic marking. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. There are also some unusual markings, such as a double bar line with a repeat sign in the middle of the first system. The piece concludes with a final cadence in the fifth system.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a more complex, rhythmic accompaniment. The second system includes a forte (ff) dynamic marking in the bass staff. The third system shows a more intricate melodic line in the treble staff with a large slur. The fourth system features a forte (ff) dynamic marking in the bass staff. The fifth and sixth systems continue the melodic and rhythmic development of the piece. The page is numbered 5 in the top right corner.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. There are some rests and a small '7' marking in the bass.
- System 2:** Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. There are some rests and a small '7' marking in the bass.
- System 3:** Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. There are some rests and a small '7' marking in the bass.
- System 4:** Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. There are some rests and a small '7' marking in the bass.
- System 5:** Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. There are some rests and a small '7' marking in the bass.

Dynamic markings include *p* (piano) and *cresc.* (crescendo).

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#). The notation includes various musical elements such as slurs, accents, and dynamic markings.

- System 1:** Features a treble and bass staff. The treble staff has a series of eighth notes with an accent (>) and a slur. The bass staff has a few notes with a slur.
- System 2:** The treble staff continues with eighth notes, marked *p* (piano) and *pp* (pianissimo). The bass staff has a few notes with a slur.
- System 3:** The treble staff has a series of eighth notes, marked *mf* (mezzo-forte) and *pp*. The bass staff has a series of notes, marked *riten.* (ritardando). There are some numerical markings (9) below the bass staff.
- System 4:** The treble staff has a series of eighth notes, marked *a tempo* and *pp*. The bass staff has a series of notes, marked *mf*. There are some numerical markings (6, 9) below the bass staff.
- System 5:** The treble staff has a series of eighth notes, marked *f* (forte) and *fff* (fortissimo). The bass staff has a series of notes, marked *fff*. There are some numerical markings (8, 9) below the bass staff.

№			с.
12082*	Артемьевъ, Н.	Для меня ты все. Цыганская пѣсня . . .	30
8207.	Beethoven, L. van.	Sehnsuchts-Walzer. Weber, C. M.	
		Dernière pensée . . .	15
12848.	Bendel, F.	Op. 118. № 3. Songe d'enfant . . .	30
9283*	Bernard, A.	Op. 14. Marche Zouave . . .	30
12822*	"	" " facilitée . . .	30
12901*	"	" " Последнее свиданіе. Романсъ Напри . . .	30
11718*	Богуславъ, Ф.	Соловей. Фантазія . . .	40
12126.	Bohm, C.	Op. 106. Les marionnettes. Pièce caractéristique . . .	20
12120.	"	" 118. Polka des hussards . . .	30
11984.	"	" 120. № 2. Morceau caractéristique . . .	20
12486.	"	" 191. Pluie de perles . . .	20
12568.	"	" 198. Musette . . .	20
12411.	"	" 212. Le papillon. Mazurka . . .	30
12591.	"	" 260. Scène de ballet . . .	30
12592.	"	" 261. Au rouet . . .	30
12642.	"	" 264. Marion, Valse de salon . . .	30
12832.	"	" 283. Маршъ на 1883 годъ . . .	20
3727.	Brisson, F.	Op. 109. Souvenir d'Espagne . . .	30
8186.	Burgmüller, Fr.	Op. 82. № 2. Rondino-Valse . . .	30
11644.	Comme à vingt ans.	Mélodie . . .	15
12673.	Croisez, A.	Op. 58. L'hirondelle et le prisonnier . . .	20
10374*	Даргомыжскій, А.	Ты и въ. Романсъ . . .	30
11118.	Dorn, E.	Op. 42. Chant guerrier des troupes ou marche . . .	30
9642.	Egghard, J.	Op. 132. Feodora. Valse brillante . . .	30
10773.	"	Op. 144. № 2. Nocturne mignon . . .	20
9687.	"	" 164. C'est ton image. Mélodie . . .	30
11581.	"	" 196. La plus belle. Improptu-Mazurka . . .	40
9988.	"	" 232. Petit ange. Réverie-Nocturne . . .	30
9662.	Ganz, W.	Op. 14. La voglia. Pièce de salon . . .	30
11036.	"	" 27. Vision du passé. Réverie . . .	40
11445.	Giese, Op.	60. № 5. Tarantelle . . .	20
11610.	Heller, St.	Op. 135. № 2. Intermezzo . . .	60
7072.	Hünter, F.	Op. 120. Les bords du Rhin . . .	40
9722.	Jaell, A.	Op. 139. Valse de Pop. Faust . . .	40
7675.	Idé Ch.	Op. 3. Grand trot . . .	30
9184.	"	" 11. Chant d'automne . . .	30
11646.	Jensen, Op.	17. № 11. Feu follet. Scherzino . . .	30
9428.	Jungmann, A.	Op. 182. Chant du berger . . .	20
12679.	"	" 270. Пѣсня почт . . .	10
12809.	"	" 354. Итальянская серенада . . .	30
12881.	Kölling, C.	Op. 17. Les bohémiennes . . .	30
12273.	"	" 26. Le festin. Grande marche . . .	30
12321.	"	" 165. La belle Hongroise . . .	30
11782.	"	" 181. Neckerei . . .	30
11866.	"	" 187. La bavarde . . .	30
9897.	"	" Marche d'entrée . . .	30
11453.	Kuhlau, F.	Op. 55. № 4. Sonatine . . .	30
11539.	"	" 55. " 5. " . . .	30
11715.	"	" 55. " 6. " . . .	30
7921*	Langer, F.	Для чего ты, луть востока . . .	50
10538*	"	Сладко пѣть душа соловушка . . .	50
11709.	Lebeau, A.	Op. 56. Sérénade de Ch. Gounod . . .	30

No		C.
12556.	<i>Lebeau, A.</i> Op. 102. La patrouille . . . . .	30
10973.	" " 107. Au printemps . . . . .	20
11761.	" " 115. Tonailla. Sérénade espagnole. . . . .	35
9743.	<i>Lebeau, Fr.</i> " 21. La cloche du matin . . . . .	30
7599.	<i>Lee, M.</i> Op. 7. L'électricité. Etude de salon . . . . .	40
8933.	<i>Léfébure-Wely, A.</i> Op. 54. Les cloches du monastère Facilitéée . . . . .	30
11963.	<i>Leybach, J.</i> Op. 118. Zampa. Fantaisie. . . . .	45
11885.	" " 182. Ay chiquita. Fantaisie brillante . . . . .	40
8263.	<i>Liszt, F.</i> Op. 13. Lucia. Fantaisie dramatique . . . . .	50
11669.	" Valses caprices № 2. . . . .	45
7502.	" Racoczy Marsch . . . . .	35
7256.	" Galop de Bulhakoff, transcrit . . . . .	30
11950.	<i>Loeschhorn, A.</i> Op. 109. № 4. Le repos. Morceau élégant. . . . .	25
12657*	<i>Львова, Н.</i> Ниций. Романсы. Дерфельдта. . . . .	30
12662*	" Когда весны дыханьемъ. Романсы Бюхнера . . . . .	30
12682*	" Двѣ русскія пѣсни . . . . .	20
12798*	" Грусть, тоска меня томила. Романсы Держиза . . . . .	30
12837*	" Ибтъ, не тебя такъ шмыко я люблю. Ром. А. Контечаго. . . . .	30
13212*	" Камень тяжелый. Романсы Даргомижнаго . . . . .	30
13257*	" Шепотъ цвѣтновъ. Романсы Данилевской . . . . .	30
7713.	<i>Mayer, Ch.</i> Op. 221. L'étoile. Polka élégante . . . . .	25
11205.	<i>Maylath, H.</i> Op. 56. № 8. Regatta veneziana. . . . .	30
11668.	<i>Morley.</i> Musette, mélodie de Maria Stuart . . . . .	30
12670*	<i>Hens.</i> Op. 127. Первая любовь, гавотъ. . . . .	25
12671.	<i>Neswaldba.</i> Op. 17. Loreley. Transcription. . . . .	25
9539.	<i>Oesten, Th.</i> Op. 9. № 10. Pluie de perles . . . . .	25
8743.	" " 49. № 1. Le ruisseau. Petite fantaisie . . . . .	25
9504.	" " 156. Sérénade . . . . .	20
7878.	<i>Osborne, G. A.</i> Com'è gentil <sup>e</sup> de l'opéra Don-Pasquale . . . . .	30
7701.	" " Quatuor de l'opéra i Puritani. . . . .	30
8938.	" " La Traviata. Fantaisie . . . . .	30
11294*	<i>Pasca.</i> La marguerite. Valse. . . . .	30
12646*	<i>Пасхаверъ, В.</i> Въ майскій вечеръ . . . . .	30
12658*	" Въ разлуку. . . . .	40
9744.	<i>Peter, H. F.</i> Chant du rossignol. Bluettes . . . . .	30
11217.	<i>Raff, J.</i> Op. 99. Tarantelle . . . . .	35
12829*	<i>Saint-Clou, J.</i> Connais tu le pays. Rom. del'opéra Wignon . . . . .	40
11945.	<i>Satter, G.</i> Op. 65. La fileuse . . . . .	45
10560.	<i>Schadek, J.</i> Освѣду копия . . . . .	40
11744.	<i>Scholtz.</i> Op. 34. № 4. Le ruisseau. Impromptu . . . . .	15
3851.	<i>Sleke, Ch.</i> Венгерская пѣсца . . . . .	40
7082.	<i>Thalberg, L.</i> Op. 44. Andante final de Lucia di Lammermoor . . . . .	50
7758.	" Op. 72. Home, sweet home! Air anglais . . . . .	45
12644.	<i>Trojelli, A.</i> Vorrei morire. Romance de F. Tosti. . . . .	30
7654.	<i>Voss, Ch.</i> Op. 150. № 6. Тропка . . . . .	30
7671.	" " 198. Othello. Fantaisie . . . . .	45
8576.	" " 202. Trovatore. Fantaisie, . . . . .	70
10959.	<i>Weber, C.</i> Op. 65. Invitation à la dance, facilitée . . . . .	30
8579.	<i>Willmers, R.</i> Op. 29. № 1. Flieg', Vogel, flieg'. . . . .	40
7393.	" " 67. " 7. Tristesse. Mélodie . . . . .	30

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# TROIS MORCEAUX

*pour le Piano*

PAR

## ANTOINE ARENSKY.

OP. 19.

N<sup>o</sup> 1. Etude.....(F<sup>l</sup>-mol.)

„ 2. Prélude.....(E-mol.)

„ 3. Mazurka.....(As-dur)

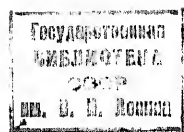
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Imprimerie de musique P. Jurgenson à Moscou.



10001-62

# MAZURKA.

A. ARENSKY. Op. 19. № 3.

**Tempo di mazurka****PIANO.**

*p*

*f*

*f* *p*

*mf*

*p* *diminuendo ritenuto*

First system of musical notation, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music includes dynamic markings *f* and *p*, and various musical notations such as slurs, ties, and accidentals.

Second system of musical notation, continuing the piece. It includes a *f* dynamic marking and a *dimin.* (diminuendo) instruction. The notation features complex chordal textures and melodic lines.

Third system of musical notation, featuring a *f* dynamic marking, a *dimin.* instruction, and a *p* dynamic marking. The music continues with intricate harmonic and melodic development.

Fourth system of musical notation, including a *dim.* instruction, a *ritenuto* (ritardando) instruction, and a *ff* (fortissimo) dynamic marking. The system concludes with a triplet of eighth notes in the treble staff.

Fifth system of musical notation, featuring a series of chords in the bass staff marked with *sf* (sforzando) and *f* dynamics. The treble staff has melodic fragments and rests.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and melodic lines. The first measure has a forte (*f*) dynamic marking. There are various articulations like accents and slurs throughout the system.

The second system of musical notation begins with the word "TRIO." in bold capital letters. The music continues with a piano (*p*) dynamic marking. It includes triplets and slurs. The key signature remains three flats.

The third system of musical notation continues the piece. It features a piano (*p*) dynamic marking. The music is characterized by complex chordal structures and melodic lines. The key signature remains three flats.

The fourth system of musical notation includes the instruction "Un poco piu vivo." above the staff. The music features a forte (*f*) dynamic marking. It includes triplets and slurs. The key signature remains three flats.

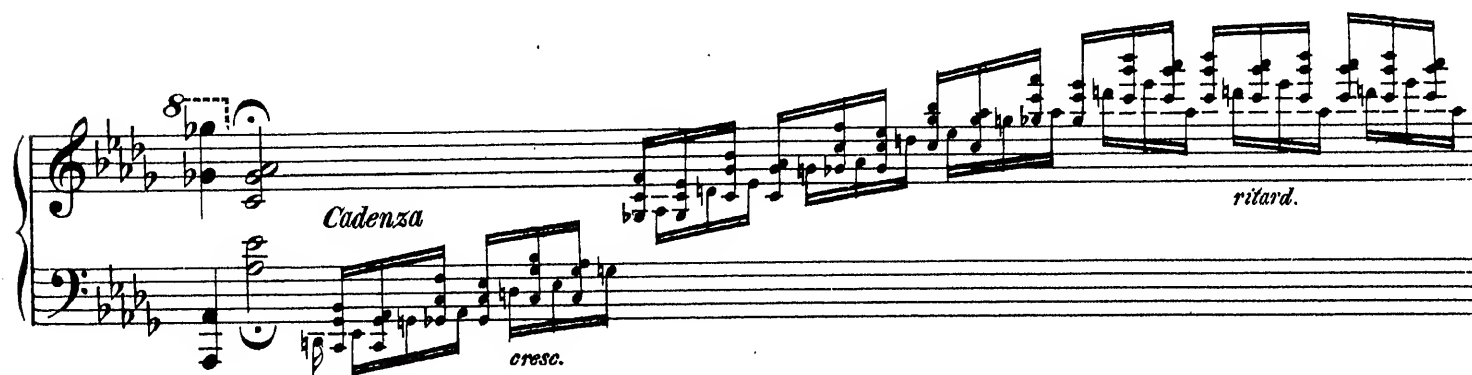
The fifth system of musical notation continues the piece. It features a piano (*p*) dynamic marking. The music is characterized by complex chordal structures and melodic lines. The key signature remains three flats.



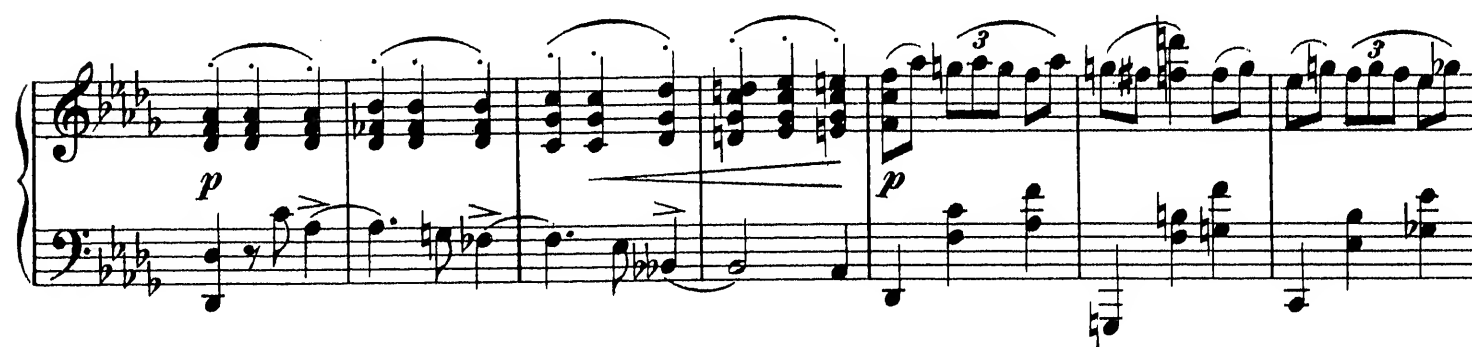
First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats.



Second system of musical notation. The treble staff continues the rapid melodic line. The bass staff has a more rhythmic accompaniment. Dynamic markings include *cresc.* and *fff*. The system ends with a repeat sign.



Third system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a more active accompaniment. The word *Cadenza* is written above the treble staff, and *ritard.* is written below the bass staff. A *cresc.* marking is also present.



Fourth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has a more active accompaniment. Dynamic markings include *p*.



Fifth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has a more active accompaniment. Dynamic markings include *mf* and *p*.

This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various dynamics and markings:

- System 1:** Starts with a *pp* (pianissimo) dynamic, followed by a *rit.* (ritardando) marking. The tempo is marked *a tempo*. The system concludes with a *p* (piano) dynamic.
- System 2:** Features a *sf* (sforzando) dynamic marking.
- System 3:** Includes a *f* (forte) dynamic marking.
- System 4:** Includes a *p* (piano) dynamic marking.
- System 5:** Includes a *mf* (mezzo-forte) dynamic marking.
- System 6:** Includes a *dim.* (diminuendo) marking.
- System 7:** Includes a *p* (piano) dynamic marking.

The notation is written for the right and left hands, with various musical symbols such as notes, rests, and accidentals.

First system of a musical score for piano. The right hand features a long, flowing melodic line with eighth-note patterns, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. A *Cadenza* section is indicated above the right hand. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of the musical score. The right hand continues the melodic line, marked with a *dim.* (diminuendo) dynamic. The left hand accompaniment remains. A *glissando* instruction is present above the right hand.

Third system of the musical score, consisting of two staves. The right hand features a series of chords and melodic fragments, marked with a forte (*ff*) dynamic. The left hand provides a dense harmonic accompaniment with chords. Dynamics include *sf* (sforzando) and *ff* (fortissimo). A triplet of eighth notes is marked with a '3' and a slur.



*Più mosso.*

*rit.* *p*

*mf*

*f*

*crescendo* *fff*

14950

Gravé et impr. chez P. Jurgenson a Moscou.

№	№
12082* <i>Артемьевъ, Н.</i> Для меня ты все. <i>Цыганская пѣсня</i> . 30	12556. <i>Lebeau, A.</i> Op. 102. <i>La patrouille</i> . . . . . 30
8207. <i>Beethoven, L. van.</i> Sehnsuchts-Walzer. <i>Weber, C. M.</i> . 15	10973. " " 107. <i>Au printemps</i> . . . . . 20
12848. <i>Bendel, F.</i> Op. 118. № 3. <i>Songe d'enfant</i> . . . . . 30	11761. " " 115. <i>Tonatilla. Sérénade espagnole</i> . 35
9283* <i>Bernard, A.</i> Op. 14. <i>Marche Zouave</i> . . . . . 30	9743. <i>Lebeau, Fr.</i> " 21. <i>La cloche du matin</i> . . . 30
12892* " " " <i>Facilité</i> . . . . . 30	7599. <i>Lee, M.</i> Op. 7. <i>L'électricité. Etude de salon</i> . 40
12901* " " " <i>Послѣднее свиданіе. Романсъ Напри.</i> . 30	8933. <i>Léfébure-Wely, A.</i> Op. 54. <i>Les cloches du monastère</i> . 30
11718* <i>Богуславъ, Ф.</i> Соловей. <i>Фантазія</i> . . . . . 40	Facilité . . . . . 30
12126. <i>Bohm, C.</i> Op. 106. <i>Les marionnettes. Pièce caractéristique</i> 20	11963. <i>Leybach, J.</i> Op. 118. <i>Zampa. Fantaisie</i> . . . . . 45
12120. " " 118. <i>Polka des hussards</i> . . . . . 30	11885. " " Op. 182. <i>Ay chiquita. Fantaisie brillante</i> 40
11994. " " 120. № 2. <i>Morceau caractéristique</i> . . . 20	8263. <i>Laszt, F.</i> Op. 13. <i>Lucia. Fantaisie dramatique</i> . . 50
12486. " " 191. <i>Pluie de perles</i> . . . . . 20	11669. " " <i>Valses caprices № 2</i> . . . . . 45
12568. " " 198. <i>Musette</i> . . . . . 20	7502. " " <i>Racoczy Marsch</i> . . . . . 35
12411. " " 212. <i>Le papillon. Mazurka</i> . . . . . 30	7256. " " <i>Galop de Bulhakoff, transcrit</i> . . . . . 30
12591. " " 260. <i>Scène de ballet</i> . . . . . 30	11950. <i>Loeschhorn, A.</i> Op. 109. № 4. <i>Le repos. Morceau élégant</i> . 25
12592. " " 261. <i>Au rouet</i> . . . . . 30	12657* <i>Львова, Н.</i> Нищій. <i>Романсъ. Дерфельдта.</i> . . . 30
12642. " " 264. <i>Marion, Valse de salon</i> . . . . . 30	12662* " " <i>Когда весны дыханіемъ. Романсъ Бюхнера</i> . 30
12832. " " 283. <i>Маршъ на 1833 годъ</i> . . . . . 20	12682* " " <i>Двѣ русскія пѣсни</i> . . . . . 20
3727. <i>Brisson, F.</i> Op. 109. <i>Souvenir d'Espagne</i> . . . . . 30	12798* " " <i>Грусть, тоска меня томила. Романсъ Дарвица</i> . 30
8156. <i>Burgmüller, Fr.</i> Op. 82. № 2. <i>Rondino-Valse</i> . . . 30	12837* " " <i>Нѣтъ, не тебя такъ нѣжно я люблю. Ром.</i> . 30
11644. <i>Comme à vingt ans. Mélodie</i> . . . . . 15	А. Контскаго . . . . . 30
12673. <i>Crotsez, A.</i> Op. 58. <i>L'hirondelle et le prisonnier</i> . 30	13212* " " <i>Камень тяжелый. Романсъ Даргомыжскаго</i> . 30
10374* <i>Даргомыжскій, А.</i> Ты и въ. <i>Романсъ</i> . . . . . 20	13257* " " <i>Шенюль цвѣтовъ. Романсъ Данилевской</i> . 30
11118. <i>Dorn, E.</i> Op. 42. <i>Chant guerrier des troupes en marche</i> 30	7713. <i>Mayer, Ch.</i> Op. 221. <i>L'étoile. Polka élégante</i> . . . 25
9642. <i>Egghard, J.</i> Op. 132. <i>Féodora. Valse brillante</i> . . . 30	11205. <i>Maylath, H.</i> Op. 56. № 8. <i>Regatta veneziana</i> . . . 30
10773. " " Op. 144. № 2. <i>Nocturne mignon</i> . . . . . 25	11668. <i>Morley.</i> <i>Musette, mélodie de Maria Stuart</i> . . . 30
9687. " " 164. <i>C'est ton image. Mélodie</i> . . . . . 30	12670* <i>Hens.</i> Op. 127. <i>Церная любовь, гавотъ</i> . . . . . 25
11581. " " 196. <i>La plus belle. Impromptu-Mazurka</i> 45	12671. <i>Nesvadba.</i> Op. 17. <i>Loreley. Transcription</i> . . . 25
9988. " " 232. <i>Petit ange. Réverie-Nocturne</i> . . . . . 30	9539. <i>Oesten, Th.</i> Op. 9. № 10. <i>Pluie de perles</i> . . . . . 25
9662. <i>Ganz, W.</i> Op. 14. <i>La voglia. Pièce de salon</i> . . . . 30	8743. " " 49. № 1. <i>Le ruisseau. Petite fantaisie</i> . 25
11036. " " 27. <i>Vision du passé. Réverie</i> . . . . . 45	9504. " " 156. <i>Sérénade</i> . . . . . 20
11445. <i>Giese.</i> Op. 60. № 5. <i>Tarantelle</i> . . . . . 25	7878. <i>Osborne, G. A.</i> " <i>Com'è gentil' de l'opéra Don-Pasquale</i> 30
11610. <i>Heller, St.</i> Op. 135. № 2. <i>Intermezzo</i> . . . . . 60	7701. " " <i>Quatuor de l'opéra I Puritani</i> . . . . . 30
7072. <i>Hünter, F.</i> Op. 120. <i>Les bords du Rhin</i> . . . . . 40	8938. " " <i>La Traviata. Fantaisie</i> . . . . . 30
9722. <i>Jaell, A.</i> Op. 129. <i>Valse de l'op. Faust</i> . . . . . 45	11294* <i>Pasca.</i> <i>La marguerite. Valse</i> . . . . . 30
7675. <i>Idé Ch.</i> Op. 3. <i>Grand trot</i> . . . . . 40	12646* <i>Павлавова, В.</i> Въ майскій вечеръ . . . . . 30
9184. " " 11. <i>Chant d'automne</i> . . . . . 30	12658* " " <i>Въ пазухѣ</i> . . . . . 40
11646. <i>Iensen.</i> Op. 17. № 11. <i>Feu follet. Scherzino</i> . . . 30	9744. <i>Peter, H. F.</i> <i>Chant du rossignol. Bluette</i> . . . . 30
9428. <i>Jungmann, A.</i> Op. 182. <i>Chant du berger</i> . . . . . 20	11217. <i>Raff, J.</i> Op. 99. <i>Tarantelle</i> . . . . . 35
12679. " " 270. <i>Пѣснь ночи</i> . . . . . 15	12829* <i>Saint-Clou, J.</i> <i>Connais tu le pays. Rom. del'opéra Mignon</i> 40
12809. " " 354. <i>Итальянская серенада</i> . . . . . 25	11945. <i>Satter, G.</i> Op. 65. <i>La fileuse</i> . . . . . 45
12881. <i>Kölling, C.</i> Op. 17. <i>Les bohémiennes</i> . . . . . 35	10560. <i>Schadek, J.</i> <i>Освѣжаю коня</i> . . . . . 40
12273. " " 26. <i>Le festin. Grande marche</i> . . . . . 30	11744. <i>Scholtz.</i> Op. 34. № 4. <i>Le ruisseau. Impromptu</i> . . 15
12321. " " 165. <i>La belle Hongroise</i> . . . . . 30	3851. <i>Steke, Ch.</i> <i>Венгерская пѣска</i> . . . . . 40
11782. " " 181. <i>Neckerei</i> . . . . . 35	7082. <i>Thalberg, L.</i> Op. 44. <i>Andante final de Lucia di</i> . 50
11866. " " 187. <i>La bavarde</i> . . . . . 35	<i>Lammermoor</i> . . . . . 50
9897. " " <i>Marche d'entrée</i> . . . . . 30	7758. " " Op. 72. <i>Home, sweet home! Air anglais</i> . 45
11453. <i>Kuhau, F.</i> Op. 55. № 4. <i>Sonatine</i> . . . . . 35	12644. <i>Trojell, A.</i> <i>Vorrei morire. Romance de F. Tosti</i> . 30
11539. " " 55. " 5. " . . . . . 35	7654. <i>Voss, Ch.</i> Op. 150. № 6. <i>Т</i>

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